



BABIES SINCE LAST ANNOUNCEMENT

PAUL EDWARD SALLADAY — To Elmer and Marguerite, folk dance leaders of Seattle, Wash., on Oct 31, 1952.

BRIAN SCOTT BENNETT — To Marg and Dick. Called first square on Jan. 3, 1953 in Sacramento, Calif.

ROSEMARY ANNA McCracken — To Ed and Marina of Chino, Calif. on Jan 8.

ROWENA ROSE ANN JOHNSON — To Roger and Betty of Denver, Colo., on Jan. 19. Complete and unexpurgated.

DANIEL MICHAEL HOUSTON — To Fred and Lorraine of South Bend, Ind. and Chicago, on Feb. 18.

LAURA LEE WELCH — To Bill and Dorothy of St. Paul and White Bear Lake, Minn. March 3.

NIKKI ALEXANDRA BENEDICT — To Russ and Melite of Berwyn and Chicago, Ill. on March 13.

ROGER WAYNE BROOKS — To Bill and Eleanor of Chicago, on May 4.

MARK WAYNE WILLS — To Col. Wayne and Clarice, Californians now stationed in Europe. Born on May 31, in Wiesbaden, Germany.



THOMAS A. RABY

Deep sympathy is extended to Mrs. T. A. Raby upon the death of her loving husband Tom with whom she spent 51 years of a happy married life.

Mr. Raby was a kind and charitable person. He was an active parishioner and vitally interested in the St. Vincent De Paul Society of which he was a member. Every spare evening he had he was wont to visit a sanatorium and hospitals, with basket in hand, to bring sweets, goodies, books, magazines and words of cheer to all, for he had a grand sense of humor. He was particularly interested in the Cottage Hill Sanatorium of Mobile, Ala. Death, due to a heart attack took place on March 19, 1953.

MARY WOOD HINMAN

In evaluating the wonderful things that have happened to me since I first became exposed to folk dancing, the most wonderful was meeting Mary Wood Hinman. She was the most inspirational person I have ever come in contact with.

She knew quite probably more about folk dancing and its related subjects of crafts and legends than any one in the United States. Yet you seldom even hear of her. She influenced untold hundreds of dancers and teachers.

Mary Wood had traveled all over the world in her search for folk dances, and many times loaned her wonderful collection of folk costumes-collected on the spot and usually of great antiquity. Since "Dodi Li" has been presented, I often think of the exquisite Yemenite bridal costumes Mary Wood had, and which was loaned many times. I think she said it was several hundreds year old. It was very elaborate and very heavy. The bridal vest and

headdress had very small tassels made of gold thread which I can well imagine swaying in the type of dance such as "Dodi Li" is.

Mary Wood Hinman came from an old and well-established New England family of secure means, but they instilled in her a desire to be self sufficient and supporting and when ery young she realized the important place the dance could be in the lives of all people. So she started out to educate all she could reach in the social and educational values of the dance. She organized and taught in the Hinman School of Gymnastic and Folk Dancing in Chicago, and later became associated with John Dewey in his exciting and revolutionary ideas of education. It was at John Dewey's school that boys and girls were first taught folk dancing together.

Mary Wood would occasionally tell little stories in connection with some folk dance event and I well remember one time going to her when we were having a bit of trouble getting a permit for the use of the high school gyms for folk dancing — because men and women were dancing together! In this connection she told some anecdotes about John Dewey. At that time I had never heard of him — shortly after that he was lauded and an article appeared in Life telling of his vast influence on the educational picture in America. As is always the case, in the ensuing years I have read many references to John Dewey and his inflence on education.

I was interested to find that Doris Humphrey, who has also influenced the dance movement in America, was one of Mary Wood's students.

Mary Wood did vast amounts of research and among her papers are found numerous quotations from varied sources giving the importance of the dance in our daily life. One just struck my eye: "When words and signs and exclamations fail to show forth the depth and struggle of our emotions we break out at last and all at once, into music, dancing, and poetry" — Confucius! Havelock Ellis is often quoted in relation to the dance movement with inspirational bits of comment on the dance.

Mary Wood and Cecil Sharpe did research on the English Morris and Sword at just about the same time, and one of her books has notations on dances he also notated. One night we were discussing the background of one of the dances and she told us of how she had spent weeks in one English village, becoming acquainted and learning the Morris dance peculiar to that village. Of her difficulty with the idioms they had in expressing why and how they did a certain step. It opened a grand vista to me and for quite a few months I worked on the English dances.

Mary Wood's six books on folk dancing were complete and for many years the only source material teachers had. I know people have treasured them, for I have never been able to buy one — they are out of print and apparently never found in the second hand shops.

Mary Wood also taught at the University at Stockholm on one of her trips abroad and taught at Columbia University in the United States, as well as lectured and taught throughout the United States. In the 1920's she worked for the United States Government in Germany and as I recall did work in Russia in the early 1930's — I remember her having an icon which she had brought back from that trip.

Among her interesting research were trips to the Hopi Indians in Arizona and her affirmation with other students of the Indian dance, that few of the white men can attune themselves to this particular and peculiar type of dance. In later years she traveled in South America, Mexico, Hawaii and Japan gathering more traditional dance material.

She also started the Folk Festival Council in 1930 in New York, which for many years was a very active and influential folk dance and folk art organization.

Through Mary Wood's contact with John Dewey and Hull House, she came in contact with hundreds of immigrants, eager to become active in the community life of Chicago. From them she learned much of folk customs and art, and of course, of the dance, and to them she taught much that was essential to their understanding of the citizens of their new homeland and knowledge to help them to become part of their community. She also taught them to appreciate, understand and respect the traditions they brought with them from the old world.

When some leaders were troubled over the square dance movement as opposed to folk dancing, she affirmed that they were doing a fine job, because they were getting people to DANCE, even if they were losing some traditional aspects.

I think the most vital thing we remember in connection with Mary Wood was her immense interest in people, life and events and her guidance of those interested in the folk field to help them learn and appreciate more.

In that heaven where you are dear Mary Wood, I know you are surrounded by those who loved life and gave of their inspiration and knowledge as you did. God bless you! NOTE: Mary Wood Hinman passed away July 4th, 1952, while out walking her dear little dog "Bowditch". The dog came up to the door alone and Miss Frye went out to see what had happened and found Miss Hinman, who was already gone.

Virginia C. Anderson

John Filcich, Sr.

The host of friends of John Filcich, Jr., popular Kolo dancer and exponent of the Yugoslav dances on the West Coast, extend profound condolence to him upon the sudden death of his Father who passed away on July 4th in Oakland, California. Eternal Rest Be His.

Jack Hoheisal

The Square Dance world was grieved to learn of the sudden and untimely death of one of the well loved square dance callers, Jack Hoheisal, who passed away on July 9th at the age of 41. Death came suddenly. Jack was to have been one of the instructors at the Camp of the College Of The Pacific. He seemed to have enjoyed excellent health and was a powerfully built man, hence, the death seemed unbelievable. Condolence is extended to his grieving family.

John Zapolis

The Ateitis members and a host of friends of Frank Zapolis extend their heart felt grief to Frank and his mother upon the death of his father. Mr. Zapolis was sick for several months when a growth developed over the brain which paralyzed him and made him helpless. Mr. Zapolis was a wonderful father and provider and his passing is greatly grieved. Frank, who is a star dancer in Ateitis, is well loved by all who know him and all feel Frank's sorrow. Death took place during the first week of July.

Amžina atilsj suteik jam Viešpatie.

JEWISH MUSIC

V. F. BELIAJUS

(Excerpts from a forthcoming book by Beliajus)

The Shofar

Beyond the abundance of mention that Jews danced during the Biblical period, there is no dance that is known to have survived to the present day. More fortunate was the fate of music, which not only survived, but is very much in use. The musical instruments of that period are not only mentioned, but drawings of them survived on coins and memorials. For, unlike human forms against which there was a prohibition to imitate in artistic creation, no such ban existed against inanimate objects. One of these instruments, the Shofar (ram's horn), has been in continuous use for the past three thousands years. Not even the Diaspora, slaughter of the Jews, or the worst of persecution, was able to eliminate its use. Instead, it became a symbol which was to announce the redemption of the people of Israel. (And it did, when Israel became independent!) as well as the coming of the Messiah.

What is more interesting to us is the fact that not only is the instrument still in continuous use, but so is the tune it has sounded for these past three thousand years. It brings back to our imagination a picture of Templar solemnity, rich ritual, the splendidly gowned priests (Kohanim) and Levites. Though none of this background exists at present, the sound of the Shofar still thrills the listener.

At present, the important occasions for sounding the Shofar are the New Year (Rosh HaShana) and the closing of the Day of Atonement (Yom Kipper). Among the Ashkenazim the Shofar is somewhat flattened at its wide side and sharply bent. It does not have any metal mouthpiece. Among the Oriental Jews, the shape and length of the Shofar differs, depending upon the horned animal most abundant or, so favored, in a particular land.

The sounding of the horn is done in front of the ark which contains the scrolls of the Torah. One person names the type of sound even though it is known to the blower, for it follows an age-old tradition. Then, the blower, holding the Shofar obliquely to the lips, blows the named sound. There are three sounds which, during the entire Rosh HaShana, are sounded a total of one hundred and six times during the entire holiday season. The notes, depending on the horn, are usually G's and D's. The sounds are as follows:

Teki'ah — One long sound, ending abruptly.

Shebarim — Three short sounds.

Teru'ah — Nine very rapid, sharp staccato sounds.

Teki'ah Gedola — Teki'ah held longer.

The Sequence is:

Teki'ah, Shebarim Teru'ah, Teki'ah;

Teki'ah, Shebarim, Teki'ah;

Teki'ah, Teru'ah, Teki'ah Gedola.